



# **Kodak**

## **PHOTOGRAPHIC PAPER**

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**100  
SHEETS**

**Kodak**  
**84**  
**PROJECTION**  
**DOCUMENT PAPER**  
**MEDIUM WEIGHT**

**6½ × 8½ in.**  
**16.5 × 21.6 cm.**









CATALOGUE RAISONNE  
OF THE  
ST. JAMES'S GALLERY  
OF  
PAINTINGS,  
CONSISTING  
Chiefly of Choice Selections  
FROM THE GREAT  
SPANISH AND ITALIAN MASTERS,  
No. 58, FALL MALL,  
OPPOSITE MARLBOROUGH HOUSE.

after 1824







1 An Allegorical Picture of the Triumph of Charity. RUBENS.

The full scope and magnificence of this great master's conceptions can only be estimated by his large pictures. It appears by his private letters that he always made the selection of his subject dependant upon the dimensions of his canvas. "Le choix", says he, "doit surtout dependre de la grandeur du tableau; car certains argumens sont plus propres pour les grandes et d'autres pour les moyennes ou les petites proportions." Sir Joshua Reynolds, speaking of Rubens, says "It is only in large compositions that his powers seem to have room to expand themselves: they really seem to increase in proportion to the size of the canvas on which they are to be displayed. This superiority is not seen in easel pictures, nor even in detached parts of his greater works, which are seldom eminently beautiful. It does not lie in an attitude, or in any peculiar expression, but in the general effect, and in the genius which pervades and animates the whole." Pilkington bears similar testimony to the peculiar powers of Rubens in large compositions. He observes, "the greatest excellence of Rubens appeared in his grand compositions; for, as they were to be seen at a distance, he laid on a proper body of colour, with an uncommon freedom of hand, and fixed all his different tints in their proper places; by which method he never impaired their lustre by breaking or texturing them, but touched them only in such a manner as to give them a lasting force, beauty and harmony." The distinguished painter who is the subject of these encomiums, has left few works behind him which more fully justify the praise bestowed upon his genius than the splendid composition before us. It is executed in his boldest style, with a free flowing outline, a rich glow of colour, such as Rubens only could



impart, and a unity, or correspondence and harmony between all the separate parts tending to one grand object, such as the designs even of this great master seldom present. Every part of the picture is equally sustained, the whole composition appearing as a single emanation of mind, rather than as an elaborate series of efforts.

Charity is personated by a female possessing more dignity and grace than the female figures usually introduced by Rubens in his compositions. It is obviously a likeness of Marie de Medicis. She has more of the Italian than the Flemish air. In consonance with her attributes and character, the painter has endowed her with a matronly form and aspect. On her right arm is an infant who is affectionately clinging to her neck, round which its little arms are folded. She inclines her head to meet and return the kiss of infantine love. Her left hand is extended to a child who is eagerly pressing near her for protection, and another child a little more advanced in the car partakes her care. A pelican piercing her breast to feed her young with her heart's blood is introduced in the car. These figures constitute the group in the car. They are most appropriate to the subject and designed and executed with remarkable freedom and an accurate attention to minute details. The figure of Charity is clothed; her drapery hangs naturally in broad and ample folds, affording the painter an opportunity which he has not neglected of filling up the centre of his canvas with a mass of bold colouring which gives tone and contrast to every other object. Blue and crimson are the colours employed in this part of the picture. A light drapery borne up by a passing zephyr, floats gracefully over the head of the principal figure, giving relief to the heavier folds of the garments. The car is of light and elegant construction, and decked out with ornaments which seem to denote that it is devoted to triumphal purposes. Two winged boys attend the car; one with a blazing flambeau is in the act of destroying two serpents, introduced in the foreground as emblematic of the human spirit of envy and detraction which ever lies in the path of virtue. The other is armed with a bow,



holds up a flaming heart, indicating the celestial origin and quality of Charity. Two noble lions are harnessed to the car. On the near lion is seated a cherubim with a glory round his head, whilst in his hand is an arrow, with which he is in the act of spurring forward the animal on which he is mounted. The monarch of the forest bends his head in token of submission, and the painter has succeeded in giving a gracious and benignant air to his countenance without at all departing from the true character of the animal. Rubens's peculiar power in delineating the brute creation is conspicuous in these animals. A far-extending landscape, apparently seen from an elevation, touched with great delicacy and truth, and displaying a very fine perspective, forms the back-ground of the picture. A great portion of the picture, however, is sky; and this brings us to the most important and commanding feature of this grand and unrivalled composition.

The group of cherubim circling above the head of Charity is one of the greatest triumphs of Art to be found in the whole range of its treasure. It consists of eleven figures, presented in every variety of attitude, and disposed with singular art, and a most charming effect of aerial buoyancy and movement so difficult to accomplish, and the failure in which is the destruction of so many otherwise fine productions. The fine anatomical drawing, the exquisite fore-shortening exhibited in some of the figures, the delicate roseate hues of the flesh, the power and fancy displayed both in the conception and execution of this group of hovering angels, may challenge comparison with any known effort of a similar character. It is remarkable that this composition is not disfigured by any of that carelessness of design, and sometimes coarseness of expression, which too often blemish the productions of this great master. The heads have all the ideal beauty of the Italian School, and there is nothing outré or or exaggerated in the attitudes.

This grand work came out of the Dominican Convent at Loeches, near Madrid. It was painted by order of Philip the Fourth of Spain, being one of a series expressly executed for that Convent, which was founded in 1623, by the Conde Duque de Olivarez, then Prime Minister to the Spanish Monarch. Rubens had been shortly before at Madrid on a special diplomatic mission from the Low Countries. It is most probable



that this picture was painted at Madrid, under the eye of Philip, which, as well as the greater leisure the Artist must have had during the period of his embassy, may account for the elaborate and scrupulous care with which every part of it has been finished.

2 Portrait of Himself. . . . . SAIWIATI.

A fine portrait of this Florentine Painter, whose works are justly held in very high estimation in Italy. Judging by this specimen, he would seem to have possessed a highly delicate pencil and a very pleasing style of design, somewhat similar to our celebrated countryman, Sir A. More.

3 Portrait of Milton . . . . . C. JANSSEN.

The characteristics of the style of this Artist are a lively and transparent colouring, a peculiar delicacy and sweetness in his carnations, which are always natural, and a light and graceful pencil. His works are in general exquisitely finished. In the inspired Author of Paradise Lost, his pencil found a subject worthy of all its powers. Cornelius Janssen was a native of Amsterdam. He was born in 1590, and came over to England when twenty-eight years of age, and in the meridian of his powers. He made several portraits of James the First and his family, and was a great favourite with all the leading nobility who sat to him for their likenesses. In his own country he is esteemed as second only to Vandyke, and some of his productions come very near the best works of that celebrated master. In the left hand corner is the following, "J. Milton, An. Aet. suae. 20." and in the right, "C.J. fecit. 1627."

4 A LANDSCAPE . . . . . VELASQUEZ.

Landscapes by the hand of this Master are rare. They have the same impress of nature, and are executed with the same breadth, and with the same bold and dashing pencil which distinguish his portraits and historical compositions. A navigable stream in perspective, with boats laden with



the eye of  
the artist  
account

various articles of traffic, figures, and buildings in the foreground and distance, form the materials of this production. The gradations of distance are well marked, and there is an airiness and animation in the scene highly pleasing and natural.

5 Portrait of the Duke D'Urbino. . . . . RAPHAEL.

The City of Urbino was the birth place of the great Painter, and the Duke who derived his title from the name was one of his earliest patrons. The attributes which Montesquieu assigned to the style of Raphael, saying, that in all his works he was "sublime, easy, natural, and majestic," may all be traced in this example of his powers. In the head here presented to us there is a serene composure of the features, a senatorial dignity of aspect, intellectual eye, making up in the ensemble a portraiture of mind such as it was the peculiar province of this unrivalled Master to produce. Like all the oil pieces of the Master, this portrait is elaborately finished in its most minute details.

6 Portrait of William Trumbull, Esq. . . . . C. JANSSEN.

This is by the same hand as No. 3, and bears resemblance to it in many points. The Artist does not seem to have used so much of his favourite ultra-marine in his flesh tints in this as in the head of Milton. Trumbull was a distinguished diplomatist, and represented James the First and Charles the First, at the Court of Brussels. His son was afterwards a Secretary of State.

7 Portrait of one of the Roman Pontiffs in his Robes..TITIAN.

The aged Pontiff is seated in his chair, and bent by the weight of years, seems supporting himself by one of his hands. The lamp of intellect still illumines a countenance palpably stricken with the feebleness and debility of years. The hands are beautifully drawn, and in the flesh tints there is that variety and gradation of hues for which the Master is celebrated, and which constitute the great secret



of his Art, whereby he was enabled to produce effects so striking and natural. The disposition of the Pontifical garments, and distribution of light and shade, are conceived and executed in a masterly spirit.

8 The Dead Christ . . . . .

L. & A. CARRACCI.

This grand and affecting composition bears all the marks of the school from which it emanates. An elevated tone in design and colouring, scrupulous anatomical accuracy in the drawing of the human figure, strength of expression, and a masterly chiaro scuro are the characteristic excellencies of the "Academy of Caracci." Speaking of Ludovico Caracci, Sir Joshua Reynolds says, "His breadth of light and shadow, the simplicity of his colouring, and the solemn effect of that twilight, which seems diffused over his pictures, is better suited to the grave and dignified subjects he generally treated, than the more artificial brilliancy of sunshine which enlightens the pictures of Titian." The "solemn effect of twilight" mentioned by Sir Joshua in terms of commendation, is particularly remarkable in this picture. The mortal agonies of death are still impressed upon the face and figure of the Redeemer, whose stiffened corpse has just been taken down from the Cross. The Maries bend over the body in an excess of grief, which is touchingly exhibited in their different attitudes and expressions. The draperies are admirably managed, and in colouring there is a subdued tone throughout in excellent keeping with the subject.

9 A Bacchanal and his Children

N. POUSSIN.

Here we have one of the sylvan brood quite en famille. One of the urchins is making his first essay in the musical art upon the 'tenuis avena.' The other is boisterously rushing forth into the adjoining fields, in obedience to some Satyric impulse, in quest of prey or sport. The parent, holding his chin in his hand is abstracted in thought, and from the compound of the grave and the ludicrous in the expression of his countenance, seems meditating some scheme of humorous mischief such as Bacchanals delight in. There is something singularly eccentric in this composition.



either it was a study for a portion of a larger picture, or, it was some troublesome idea or mental image which the artist could no way get rid of but by dashing it off upon canvas. Be that as it may, every part of the production betrays the hand of a Master, and that Master Nicolo Poussin. The breadth and freedom of his execution, his inventive genius, the ease and gaiety of his pencil, and the remarkable anatomical accuracy of his drawings of the human figure, are all congregated in this specimen of his powers. The figure of the Satyr is particularly worthy of remark for the appearance of muscular flexibility and nature which the painter has contrived to impart to it - a common excellence with M. Poussin, although sufficiently rare in others.

10 The Angel delivering St. Peter from Prison. . . . .

The production of a Spanish artist in good repute in his own country. The aged captive seems to have been in the act of devotion at the moment chosen by the Angel for his release. He is still on his knees, his limbs have already fallen from his limbs, and he looks round with wondering surprise to learn the cause of the miracle. The figure of the angel is radiant with celestial beauty. The expression of the face, the form, and the light flowing drapery gracefully disposed, are all well suited to the divine character of the liberating angel. The flesh tints are peculiarly delicate and true to nature, and the lights and shadows are distributed upon a just and scientific principle, producing perfect harmony in their combination. The name of the Master appears upon a broken tablet inserted in the wall.

11 Portraits of the Marchioness of Veron and her infant. -

MADUSE.

Milington says, "the chef-d'oeuvre of Maduse is the Virgin with the infant, which he finished while in the service of the Marquis of Veron; and in that subject he contrived to pay an extraordinary compliment to his patron, by making the heads of his lady and son the models for both



his figures." In the present cabinet picture of the Infanta and her child, there is too obvious a resemblance to the model usually followed by painters in treating the sacred subject, above-mentioned, to be mistaken. This picture, however, was probably intended only as a piece of domestic portraiture. There is no glory round the head of the infant. It is very sweetly coloured and executed.

*later L<sup>d</sup> Northwick*

12 Portrait of Philip II. of Spain. . ALONSO SANCHEZ COELLO.

*later L<sup>d</sup> Northwick*

Coello was a native of Portugal, but his chief productions are to be found in Spain, where he was in great esteem with the monarch whose likeness he has here presented to us, being for the greater part of his life domiciled in the Escorial at Madrid. The monarch is represented in a dress more costly and singular than becoming; it appears to be composed of white silk or satin profusely decorated with golden embroideries. The dress reaches to the chin, and seems throughout to imprison the royal person in a manner that cannot be agreeable, however accordant with the dictates of state policy and etiquette. A velvet hat with the rim turned up is worn upon the head. In the right hand Philip holds a sceptre - his left rests upon the golden hilt of his sword. The hands are very finely drawn, and the face is full of character, and painted with a minute and delicate pencil, and in point of colouring bearing considerable resemblance to the style of Titian, so that he was thought to approach so nearly as to have acquired the honourable appellation of the Portuguese Titian.

Cumberland, in his Memoirs of Spanish Painters, gives the following account of Coello:-

"Amongst the principal Artists employed by Philip in the paintings of the Escorial, the elder Coello was one in chief favour and esteem with that sovereign, who, in his letters, styles him Titiano Portuguez, (for he was of that nation), and addresses him by the affectionate appellation of my beloved son, Alonso Sanchez Coello. He studied at Rome in the school of Rafael de Urbino, and completed himself in his art under the instruction of Antonio Moro in Spain; he passed from Spain into Portugal, and was in the service of Don Juan, and afterwards of his widow



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Donna Juana, sister of Philip the Second. Upon the retirement of Antonio Moro, the King of Spain solicited his sister to supply the loss of that Artist, by sending him Cosmo. Upon his arrival at Court, Philip lodged him in an apartment near at hand, with which he had a private communication, for the purpose of visiting him whilst he was at work: on these occasions he treated Cosmo with great familiarity and condescension. He was in such favour with all the Royal Family, that his apartment became, at times, their general rendezvous; and in these visits Cosmo made several portraits of Philip on foot and horse-back, and of all the Royal and distinguished personages that composed the Court. In short, he became considered as a man in such high degree of favour, that his protection was looked up to by the courtiers and grandees, and his house and table frequented by the first persons of the nation."

In the left-hand corner of the picture are emblazoned the Royal Arms, a practice more consistent with the pride of heraldry, than with the true principles of Art.

### 13 Portrait of a Cardinal . . . . SEBASTIANO DEL PIOMBO.

This is a grand portrait in profile, executed with surprising breadth and relief, and possessing a fine elevation of character which the mind only of a great Painter could impart. The dark brown which the Artist has exclusively employed for the face and hands, the bright mass of pink in the garments, and the back-ground of a dull leaden hue, form a most singular, but at the same time effective aggregate of colour. The partiality of the Master for the brown tints is conspicuous in his great work of the "Raising of Lazarus," which forms a prominent object of attraction in the National Gallery. That dignity of composition which was the characteristic of Sebastiano, and which made him the competitor of Raphael in his day, is the chief merit of this production. From the position of the hand, the fore-finger uplifted, as in the act of impressing some truth upon his hearers, and from other indications in the countenance, the original seems to be expounding some text in Scripture, or enforcing some moral doctrine.



14 The Meeting of Jacob and Esau . . . . . Murillo

This magnificent picture is not only one of the most powerful ever painted by the Master, but is in itself as good a specimen of the Art as is to be found in any collection. Murillo is mostly known in this country by his single figures, which for expression and highly wrought colouring, are very justly held in high repute by connoisseurs. His landscapes are rarely to be seen in English collections, and still more rarely his historical compositions. So highly are these esteemed in Spain, that they are guarded with as watchful a jealousy as the treasures of the Sultan's Seraglio in another country, and have been made the subject of special edicts from the crown, condemning to heavy punishments those who venture to part with them to strangers. In Cumberland's celebrated work upon the Spanish Masters, after his visit to that country, the series of which this identical picture is one, is particularly and honourably mentioned. Indeed, that eminent judge, whose mind was a store-house of Art, from his intimate acquaintance with the efforts of every School, and his nice discrimination and taste, goes the length of saying, that for his own personal gratification he should prefer these to all other known productions, one only excepted, a replica of which is in the possession of the owner of the present Gallery. In his own words, after having intimated a doubt "whether any historical group or composition of the Life of Jacob, in the possession of the Marquis of Santiago, at Madrid, are the finest compositions which I have seen of Murillo, and was I to follow no better authority than the impression left on my feeling by these wonderful representations of nature, and put to make at once an unstudied choice, I am inclined to think that I should take those canvases before any I have seen, one miracle of Art excepted, the Venus of Titiano." Two of the series of five thus mentioned by Cumberland, are known now to be in this country. Although guarded by a special entail in the family of the Marquis de Santiago, they made their escape from the close custody of that family during the troubles to which Spain has been a victim within the last quarter of a century.

The companion picture to the "History of Jacob and Esau," is a replica of the Venus of Titiano. Two of the series of five thus mentioned by Cumberland, are known now to be in this country. Although guarded by a special entail in the family of the Marquis de Santiago, they made their escape from the close custody of that family during the troubles to which Spain has been a victim within the last quarter of a century.



Esau' is in the princely collection of the Marquis of East-  
minster; and in the engraved catalogue of his Lordship's  
gallery, No. 55, is stated to have been taken from the  
house of the Marquis of Santiago by General Sebastian when  
he entered Madrid with the French army. To one possessed of  
a spark of feeling for the Arts can look at this production  
without having his mind kindled into admiration of the same  
fervid character as that described by the author above quoted.  
All the powers of the Artist are here gathered into one ex-  
ample. In the drawing and grouping of the figures nothing  
is forced or capricious. A sublime simplicity, and a  
severe adherence to the outward forms of nature, speaking  
the language of truth in the most minute details, reign  
throughout the composition. The rich, yellow, and sombre  
tints for which the Painter is celebrated are here distin-  
guishable, in every variety and harmonious combination, of  
which the art of colouring seems to be susceptible. It is  
by no means the least remarkable part of this production,  
that, although painted upon the largest scale of easel  
pictures, (being in size 15 ft. by 5 ft.) and intended of  
course to be viewed at a certain distance, the very close  
and minute the inspection, the more do its real charms  
discover themselves. For the purpose of aiding this in-  
spection, and enabling the beholder to enjoy the rich  
finish, and appreciate the delicacy and tenderness of the  
pencil-work and colouring, the picture has been placed  
upon the line.

The meeting of Jacob and Esau was a principal incident  
in the life of Jacob. To escape the vengeance of his  
brother, who had resolved to slay him, in return for the fraud  
whereby he had obtained from his blind father the blessing  
intended for Esau, Jacob had fled to Laban, his maternal  
uncle, in the land of Aram. Having tarried with Laban  
for the space of twenty years, and married his two daugh-  
ters, Leah and Rachel, and grown rich, he leaves his house  
that the prophecy of his father's greatness and prosperity be  
fulfilled. But being afraid of the anger of Esau, he  
sends messengers to tell that he is journeying to see him



and to bespeak his favour. Esau sends word that he will meet him on the road with 400 armed men. Jacob fearing that his brother intended to execute his former threat of vengeance sends forward numerous droves of cattle, "two hundred she-goats and twenty he-goats, two hundred ewes and twenty rams, thirty milch camels with their colts, forty kine and ten bulls, twenty she asses and ten foals," as a present or peace offering, saying, "I will appease him with the present that goeth before me, and afterwards I will see his face; peradventure he will accept of me." He then divided his children and their mothers into two bands, placing the hand-maidens and their children first, Leah and her children next, and Rachel with her only son, Joseph, whom he most loved, last, conceiving that to be the safest place in case Esau came with hostile intentions. "And Esau ran to meet him, and embraced him, and fell on his neck, and kissed him: and they wept. Then the hand-maidens came near, they and their children, and they bowed themselves. And Leah also with her children came near and bowed themselves: and after came Joseph near and Rachel, and they bowed themselves."

In the picture, the foremost of the female figures being more lovely than the others, and the handsome youth in her hand, would seem to be Rachel and her son Joseph, a portion of whose subsequent history has furnished the Art-ists of every school with a favourite theme for the exercise of their powers. The affectionate greeting of the two brothers had probably dissipated all apprehension of danger from Esau, and changed that relative position of the parties which caution had dictated. At all events the pictorial licence of the Painter will entitle him to place his principal figures in the most prominent places on his canvas, and under his brightest lights, even where the mere letter of historic narrative may not warrant such a treatment of his subject. In all other respects, if we except the introduction of the chest with gold and silver vessels, and rich stuffs and fabrics of the East, in the immediate fore-ground in the corner, (also a pardonable licence of the Art), the composition seems to be a strict and literal adherence to the Divine text. The figure of Esau, clad in his warlike habiliments, is represented as graceful, and eagerly bending forward to embrace his brother,



These attitude and features admirably express the ardour of natural affection and a growing sense of security, mastering the previous emotions of fear with which his mind had been filled. The officer in the immediate back-ground, with his outstretched hand, commanding the halt of the armed followers of Saul, extending by a long line into the middle distance on the left; the interesting group of women and children clustering in the centre, so exquisitely pencilled and coloured; and the troops of camels and oxen, and sheep, with their mounted herdsman descending the ravine from the rocky eminence on the right - all these are strictly consonant with the text, and are treated with an imposing simplicity, sweetness and solemnity, in singular harmony with the affecting and unadorned style of the Divine narrative.

The landscape which forms the back-ground is slightly laid in; but it exhibits a fine perspective, and in tone and composition is in excellent keeping with the principal group in the fore-ground.

Cumberland has an anecdote worth recording, respecting this portion of the picture. "The first design" he says, "was to have had the life of David painted by Murillo, and the background by Ignacio Iriarte of Seville, who excelled in that branch of the Art. Murillo desired Iriarte to paint the landscapes, and he would afterwards place the figures. Iriarte, on the other hand, contended for Murillo painting the figures, before he filled up the back-ground. To remove this difficulty, Murillo executed the whole without Iriarte's assistance, taking Jacob's history instead of David's; and thus it came to pass, that these extraordinary pictures remain a monument of Murillo's genius in every branch of the Art, and a treasure truly inestimable in the possession of a family, which, by the precaution of an absolute entail, has guarded against any future possibility of alienation."

In his catalogue of "future possibilities" the critic omitted the presence of an invading army, by whom "absolute entails" are held in very little reverence.

In Mr. Young's illustrated catalogue of the splendid gallery of the Marquis of Westminster, it is stated, that the companion picture to the present, the "Feeling of Jacob and Laban," was the centre one of the series of five in the



larger is of Santiago's collection. This picture being two feet wider than that in the possession of the nob. Marquis, although in height they are the same to an inch, and relating to a more important passage in the life of Jacob, is more likely to have been the centre of the group.

Mr. Buchanan, in his "Memoirs of Painting", \* mentions the meeting of Jacob and Leah as one of his own importations. The following is the passage in his work relating to that picture:- "Another was the great picture of the story of Jacob and Leah, where they have pitched their tents in a fine open country, and which combines that happy union of historical composition with fine landscape, which may always be considered as the perfection of Art. This picture was highly prized in Spain, and ranked among the best works of that Master. It was estimated at 30000 guineas, and the Earl of Grosvenor afterwards gave for it two pictures, by Claude Lorrain, and a Nicholas Poussin, with 11200, in money."

### 18 St Mary of Egypt. . . . . FRA BARTOLOMEO.

The saint in a kneeling posture with her hands clasped in prayer, and her eyes gently turned upwards in adoration, is represented in the act of ascent to the realms of disembodied spirits. A group of cherubim seem charged with the duty of aiding transit from a mortal to an immortal state. The whole composition breathes a devotional spirit, and the colouring is of a subdued, unearthly tone, suited to the subject; every gay colour seems carefully excluded from the canvas.

The real name of the painter was Jacopo della Porta; he acquired the title by which he has been handed down to posterity, Fra, or Il Frate Bartolomeo di St. Marco, from his having in a moment of religious fervour abandoned the world, and entered himself as a Brother in the Convent of St. Mark. From that he seems to have foreworn all the blandishments of



his art, and to have dedicated his powers to the exclusive service of religion. His latter pieces were painted chiefly for the walls of ecclesiastic edifices, and hence, whether it was to inspire reverence, or move the human affections to love and gratitude towards the Divine Being, his mode of treating his subject was strictly subordinate to the object he had in view in making the selection. The figures in this production are drawn with masterly accuracy, but the singular merit of the performance is the airiness and appearance of motion given to the ascending group. Fra Bartolomeo was a cotemporary and friend of Raffaele and Michael Angelo, and a devoted admirer of their works. He was of Florentine birth, but visited Rome, and there perfected his style.

16 Sophonisba . . . . . DOMENICHINO.

In grace and sublimity of design the works of this Painter have been held by the best judges of Art, to contest the palm of excellence with Raffaele himself: in expression, and especially in depicting the soft and tender passions, he surpassed that great Master. The emotions of grief and despair are admirably portrayed in the faces of Sophonisba and her attendant. The attitudes are full of dignity and grace, and the general management of the details, the breadth of effect, and delightful tone of colouring, are worthy of the high rank of the Master.

17 Portrait of the Earl of Bedford . . . . . VAN DYCK.

The simplicity and truth of style, and the delicacy of colouring, and exquisite drawing of the Master, are conspicuous in this specimen of his powers. A broad white frill upon a full and flowing robe of black, very pleasingly contrasts and gives force to the carnations.

18 Portrait of Cosmo the Second . . . . . FREDERICK.

A fine stately portrait, executed with consid-  
*with 13 variations*



cradle force, and giving evidence of a pencil of great power and beauty. Veronese was the rival of the great Titian, and during his life-time, the award of superiority was given in his favor; posterity has reversed the decree; but the best works of the Master bear an indisputable resemblance to the productions of the Prince of Venetian painters. The jealousy of the two painters was so great, that it is recorded of Veronese, when he worked in the same town with Titian, that he carried arms for his protection. The portrait before us is conceived in a grand style, and there is a lucid depth of colour about it highly pleasing.

19 David and Bathsheba. . . . . AL. CARACCI.

This picture is executed with a free and chaste pencil. The enormous monarch is seen on the terrace of his palace, at a modest and respectful distance from the object of his desires. The figure of the fair Bathsheba kindling with the glow of health, youth, and beauty, is displayed in the immediate foreground.

20 Landscape. . . . . SALVATOR ROSA.

A fine specimen of the style of this powerful painter of the sublime and beautiful in the landscape department of the art. The subject here seems to be banditti on the look out. Hard by is their cavern. Pilkington's description of the general style of the Master is so applicable to the present example of his works, that we cannot resist the temptation to refer to it. He says, "His great excellence lay in landscape; and he delighted in representing scenes of desolation, solitude, and danger; gloomy forests, rocky shores, lonely dells, leading to caverns of banditti, Alpine bridges, trees scattered by lightning, and skies lowering with thunder. His figures are wandering peasants, forlorn travellers, shipwrecked sailors, or robbers intent upon prey." This picture is painted in the brown manner of the Master, but it is full of all the poetry and witchery of his style.



21 Head of Charles the Ninth of France. . . . . *Lucas*  
*later L<sup>d</sup> Northwick*

Evidently a contemporary of the Royal Hero of the Invasion of St. Bartholomew, executed with considerable force and truth. He has a Spanish coat of countenance. A velvet cap with a white feather, and a bandol of pearls and clasped gold adorn his head. Other portions of his dress are similarly ornamented.

22 Head in profile . . . . . *Pietro Testa*  
*later L<sup>d</sup> Northwick*

Painted with great breadth and freedom. The Master was a pupil of Pietro da Cortona and Domenichino; he addicted himself chiefly to paint in the style and spirit of the latter.

23 Fortia swallowing Burning Coals. . . . . A. MANTONA.

This singular composition by an early Master is painted upon a piece of leather, which has evidently formed part of the binding of a book. The Roman matron is pursued by her attendants, but they are too late. A series of pictures representing the triumph of Julius Caesar, by Andrea Mantegna, had an honourable place in the Hampton Court Gallery.

24 Marriage of St. Catherine. . . . . G. OPERATA.

An oval picture classically composed with great judgment and effect upon true principles of taste. St. Catherine kneels to the Infant Saviour, who is putting a ring upon the nuptial finger. This head would seem to be a portrait. The face of the infant possesses an intelligence beyond his years. Joseph and the Virgin Mother look on with complacency. The draperies are disposed with propriety, and the colouring is clear and harmonious.



23 The Head of a Monk reflected in a Mirror . . . . . 1840XVI.

This singular production appears to have been intended in the first instance as a mere sketch, or reminiscence of the artist. It is painted on paper. Nothing can be more vigorous or true to nature. It is executed in bold relief, and bears a strong resemblance in style and power to the so much esteemed head of Gevartius in the National Gallery.

26 Jacob stealing the Blessing intended for his Brother, Esau, from his blind Father. . . . . 1840XVII.

This distinguished artist painted in the style of Raffaele, and was the favourite of all the painters selected by Pope Pius IV. to finish the work left incomplete by Raffaele in the Vatican. Vasari in his "Lives of the most excellent Painters," &c. gives the palm to Zucaro. He also painted many pictures for the Farnese Palace of Caprarola, all of which have been engraved, and are reckoned among his chef-d'oeuvres. Lessi says, "he is most pleasing in his small cabinet pictures, which are finished in the first style of excellence." We have here one of these cabinet pictures, which are so rare from the hand of the master, and which fully justify the commendations of the eminent critic quoted. A clear and brilliant tone of coloring combined with great freedom and precision of touch, an elevated character of design, and correct anatomical drawing, are the distinguishing merits of the style. The composition is evidently that of a mind accustomed to design upon a grand scale. If enlarged to the size of the Cartoons of Raffaele, it would appear to the greater advantage.

27 Holy Family and St. John . . . . . 1840I.

This Master was a great light of the Genoese School. He was the author of a treatise upon the Art of painting, and his school was reported to by all the principal painters of his day. An elevated character of design, a competent



about chiaro scuro, the principles of which he derived from the lessons of that master of light and shade, Caravaggio, and graceful composition and colouring, are the characteristics of artists regd in all his works. The heads of Joseph and the Virgin in this example of his powers are singularly fine.

23 Venus and Adonis . . . . . VANDICK.

The ill-fated youth lies extended on the ground, the purple stream of life still gushing from his death-wound. The queen of Love throws herself in despair upon the lifeless body, and Cupid appears weeping by her side. A pleasing landscape, richly designed and coloured in the warm and natural tints, with dogs of the chase, and other appropriate accessories of the story, constitute the remaining portion of the picture. The whole composition is treated with power and sweetness, and bears undoubted testimony to the hand of the Master.

24 St. Jerome . . . . . SPANIOLETTO.

later L<sup>o</sup> Montansek

This is the production of one of that race of giants in art, the Spanish painters, the distinguishing character of whose works may be expressed by the single word, power. It is written of Spanioletto, that after seeing the works of the Caracci and Coreggio, he altered his style, endeavouring to introduce into it greater tenderness. Instead of producing works full of grace and tenderness, however, toughness and insipidity characterized his efforts. He then returned to his original style, imparting to his designs a greater degree of vigour and energy than before. Powerful expression, a bold chiaro scuro, displaying itself in broad masses of light and shade, and great force of colouring, with anatomical correctness, are the usual marks by which the pictures of this artist may be known. His real name was Ribeira. Il Spanioletto, (the little Spaniard) was an appellation with which he was honored at Rome. The Saint is introduced to our notice in his rocky retreat, engaged in composing some of those theological disquisitions of which he has left so many behind him. An angel has



just burst upon his solitude, and is blowing the blast of immortal fame in his ear. The attitude of the Saint is one of listening, delight and surprise. The name of the Artist appears in the right-hand corner.

30 Assumption of the Virgin . . . . . LAURENCO PER ALI.

The works of this distinguished Master are rarely to be met with beyond the confines of Italy, where they are held in great esteem. In his best pictures there is a remarkable sublimity of design, and a rich and varied colouring laid on in broad and bold masses, and great power. From the figure of the Deity above, surrounded by the celestial choir, down to the kneeling Virgin, the same tone of dignified conception pervades the composition. The following animated description of the qualities of Ferrari's style seems warranted by the production before us. It is from Lanzi's History of Painting in Italy:-

"He appears truly unequalled in his expression of the divine majesty, the mysteries of religion, and the feelings of piety, of which he himself offered a laudable example, receiving the title of exile plus in one of the Lavarase assemblies. He was excellent in strong expression; if we examine into further particulars of his style, we shall find Ferrari's warm and lively colouring so superior to the Milanese artists of his day, that there is no difficulty in recognizing it in the churches where he painted; the eye of the spectator is directly attracted towards it; his carnations are natural, and varied according to the subjects; his draperies display much fancy and originality, as varied as the art varies in draperies; with middle tints, blended so skilfully as to equal the most beautiful produced by any other artists. And if we may so say, he represented the minds even better than the forms of his subjects. He particularly studied this branch of the art, and we seldom observe more marked attitudes or more expressive countenances. Where he adds landscape or architecture to his figures, the former chiefly consists of very fanciful views of cliffs and rocks, which are calculated to charm by their novelty; while his edifices are constructed on the principles of the best perspective."



## 21 ASSUMPTION OF THE VIRGIN . . . . .

Here we have the same subject treated in a different, but still in sublime and delightful manner. The virgin is here ascending, her arms crossed over her breast in a devotional attitude, sustained or rather borne upwards by seraphim. Her feet rest upon a globe, symbolic probably of the influence of the Christian faith, destined ultimately to subvert the whole world to its dominion. A choir of angels circled round the throne of grace appear above her head. These heads are charmingly composed, and have a divine expression.

The drapery of the Virgin is gracefully disposed, and the coloring throughout is a rare and delightful union of bright and tender hues. The Spanish School claims the honour of this original and accomplished painter.

## 22 HOLY FAMILY . . . . .

A severe grace marks the style of this celebrated Master. It was this quality in his compositions that earned for him at Rome, the flattering observation that the spirit of the divine Raphael had passed into his disciples. The latter was in his seventeenth year, and had already distinguished himself in a capacity unsurpassed by the performance of Raphael, when that great master died, leaving nothing according to contemporary judgment, the sublime spirit which animated his pencil, to his disciples. He particularly devoted himself to the delineation of scriptural subjects, his fancy leading him that way, because in them he found occupation of that sublime character suited to his taste.

The Holy Family was a subject of which he was peculiarly fond, and of which he has left many pictures behind him, although of the earliest size they are very rare. The little production before us consists of five figures. The Virgin is the prominent figure of the group; she is seated with the Infant Christ in her lap, St. John is attentively



ly kissing his brother, who seems to suffer rather than in the fraternal embrace. There is an extreme beauty of form and expression in these two boys. They are drawn in with a pencil full of delicacy, accuracy, and expression. The Virgin Mother herself is an abstraction of purity and female loveliness, possessing a beauty which is purely ideal. The other figures are introduced with great skill. Joseph has a fine patriarchal head presented nearly in profile. He carries a book under his arm, which we may reasonably presume to be a sacred volume. A female figure, whose head is also in profile, is introduced on the left. Over her head is a clustering vine, which gives the Artist an opportunity of bringing a vivid patch of green into his picture, affording a fine relief to the other colours. Bernegiano always held the art of colouring as a strictly subordinate branch of his art. He chose to cultivate by the grace of his form rather than by the glare of colour. His chiaro scuro was founded upon the justest principles of harmony and relief; and in the present composition he has been more than usually brilliant in his tone of colouring. A delightful background landscape skilfully composed, with trees and buildings which lay claim to architectural distinction, and exhibiting a city in the distance, coloured with great tenderness and brilliance, complete the composition of this little picture, upon which the Master seems to have exercised his best powers.

### 33. Portrait of a Florentine Nobleman. LIONARDO DA VINCI

A splendid piece of colouring and expression. This great Painter was not only the inventor of chiaroscuro, but carried it to a point of excellence as high as any subsequent professor of the art. He was the first also to set the example of that breadth of execution which has ever since been esteemed among the perfections of painting, and to reduce the principles of harmony in colouring to a system. His shadows possess a wonderful transparency, and he is not less happy in his masses of warm colour, and those half lights by which he imparts so much tenderness to his pictures. In the present instance the warm and luminous colouring of the face is delightfully relieved by the cool and lucid tints of the sky and background, the necessary gradation being observed by the wall of red brick which



ranges the whole breadth of the panel at the back of the picture. The yellow tone of this part of the composition also contrasts happily with the black dress of the portrait, and that again is relieved and heightened in effect by the little patches of bright red and blue which encircle the wrist, and are repeated in the slashings of the sleeve higher up, about the shoulder. Taken as a whole this production offers a study worthy the attention of our modern painters of portraits.

34 The Duchess of Richmond. . . . .

This full-length portrait of Frances, the first Duchess of Richmond, came out of the Orleans Gallery. A fac-simile engraving of it appears in the well-known catalogue of that celebrated collection, in which it is inserted as a "Finesse Veuve.-Portrait Inconnu." It was originally one of King Charles's Pictures, and probably went, upon the dispersion of the unhappy Monarch's collection, direct to the Orleans Gallery. When it came into the possession of the present owner it was marked on the back with the letters A.O. surmounted by a cross, and numbered in white chalk "4304." A few lines which it became necessary to put on has obliterated these marks. A three-quarter portrait minutely corresponding with this in feature, dress, and accessories, under the title of the Duchess of Richmond, by Van Dyck, appears in Loize's *Revels*, engraved by Voisard. The dress is singular, but is evidently that of a person of elegance and distinction. It consists of a black silk gown, the bodice of which is adorned with costly rows of pearls. A white ruff sets off the neck and bosom, and the head wears a capuchin, after the fashion of the times in which the Duchess lived. She carries a long cane by way of walking-staff in her right hand; her left, holding a white handkerchief, rests upon a table. The coloring of this picture is softened and subdued by time. It exhibits



all that simplicity and breadth in the execution, glowing warmth of colour, and steady sober brilliance, which captivates without dazzling, and which, in their union, constituted the fascinating style of the Master. His hands are sweetly drawn.

### 35 View of Piles, the Birth-place of the Artist..VERILLO

The peculiarity of this production is that union of the sublime and the simple which the actual scenery of nature can alone present, and which a great Master of the Art can alone transfer to canvas without exaggeration. We have here combined all the wild and romantic grandeur of Salvator Rosa, with the unreflected rusticity of Calamitrough from the wooden bridge with mules and figures laden with market/produce, and the peasant's hut in the immediate foreground, to the ruined chateau with its bridge over a fearful ravine, surmounted by perpendicular rocks, and the mountain torrent which rushes impetuously from ledge to ledge, until it reaches the black pool of still water beneath all is in natural gradation. Cumberland says of Verillo, "It is in a close and lively imitation of nature he principally excels: all his forms have a national peculiarity of air, habit, and countenance; nothing of the academy is to be discovered in his groups; though he often-times adopts a beautiful expression of nature, there is generally a peasant-like simplicity in his ideas, holding a middle place between the vulgarity of the Flemings, and the elegant gusto of the Italians. In his rustics we behold the life itself, with a minute observance of costume."

Now fully verified in this description of the powers of this Artist by the sweet little pastoral scene which occupies the fore-ground of this composition.

### 36 The Legend of the Golden Apple ..... DELIO MASI.

This distinguished Artist belonged to the Neapolitan School. He was cotemporary with Michelangelo and Coreggio, and it is still a disputed point amongst critics of which



of these two eminent characters he was the pupil; or whether, indeed, he was the pupil of either, but merely imbibed the spirit of their style from their works. The conjectures on the subject are chiefly founded upon the character of his compositions. Such a controversy is in itself a certificate of genius; for a style which fluctuates between the sublimity of Michelangelo and the exquisite grace and expression of Coreggio, giving employment to learned commentators on Art to determine on which side the scale preponderates, can be no mean or ordinary style. Lanzi, in his elaborate and excellent "History of Painting in Italy," comparing Orsi to Coreggio, says, "He has admirably succeeded in attaining the same grace in his chiaro scuro, in the spreading of his colours and in the beauty and delicacy of his youthful heads;" and undoubtedly the design under consideration is so decidedly Coreggian in its tone and character, that it might be assigned with much plausibility to the pencil of that master.

37 Portrait of St. Charles Borromeo. . . . . CARLO DOLCI.

There can be no question as to the hand that traced this picture on the canvas. In his minute pencilling and elaborate finish, Carlo Dolci was the Gerard Dow of Italian Art, superadding to the excellencies of the Flemish Painter a rich and tender colouring, and an Italian grace of outline and expression, never attained by the disciples of any of the Northern Schools. There is a quiet and modest repose and harmony in this as in most of the heads of this painter. St. Charles Borromeo was a Cardinal of Milan; he was a powerful preacher, and reputed the head of learning in his day. The celebrated Noctes Vaticane, were the written proceedings of a society whereof he was the founder and chief ornament. During the plague at Milan in 1756, he was conspicuous for his intrepid humanity in venturing among the sick to administer medical relief and the consolations of religion. The head of this emi-



ment prelate, as here presented, to us, is full of intellectual actuality. The forehead is finely expressive and fraught with intelligence, and there is a character of piercing scrutiny in the eye which is portrayed with great power and strength. The Cardinal holds in his hand a crucifix with an exquisitely modelled figure of Christ, so delightfully painted, in strong but natural relief, as to seem quite lifted from the canvas. The colouring of the whole is singularly rich and deep, and so minute is the pencilling, that the veins of the forehead may be traced beneath the skin. The hands are charmingly drawn and coloured. It would be scarcely possible to find a more exquisite specimen of the Master. It was brought to this country in 1795, from the Negri collection.

38 The Duke of Burgundy. . . . . JACQUES DAUBIN.

This little picture, judging by the date upon its front with the inscription "Le Duc de Bourgogne, 1434." has this year completed its fourth century. The Prince whose portrait it is, married Isabella, the daughter of the King of Portugal, and upon that occasion instituted the Order of the Golden Fleece, the collar of which, depicted in beautifully bright and clear colours, he wears around his neck. Daubin is held in high estimation in Germany. He is chiefly known in this country for the inestimable picture of the two Misers in the Royal Collection at Windsor. The present head seems to have been a favourite with the late President of the Royal Academy, Fuseli. On the back of the picture in his own hand-writing is the following, "Charles the Bold, slain by the Swiss at Nancy, a man in the bloom of manhood," with the President's opinion subjoined, that it is the production of Jean de Dintwille.

39 Queen Mary when a Child . . . . . HOLBEIN.

There is an extraordinary simplicity and finish in this miniature specimen of the great Master. Every part of it is executed with a delicacy which can be only appreciated properly by the use of a lens. The young queen is regally attired in a dress of white satin, with golden ornaments.

*John L. Norton*



#### 40 Portrait of Frank Hals . . . . . J. VAN DYCK.

For swiftness and power it would be difficult to find a head more admirably painted than this. It has all the breadth, vigour, and fire of the Master in his best moments. It was the work of a moment of enthusiasm, when the great painter tasked his power of expression, and of rapid execution, to the utmost. The story runs as follows:

"Van dyck had conceived so high an opinion of the merit of Hals, by seeing several of his performances, that he went to Haarlem, where he then lived, purposely to pay him a visit, but introduced himself as a gentleman on his travels, who wished to have his portrait painted, and gave only two hours to spare. Hals, who was hurried away from the tavern took the first canvas that lay in his reach, and sat down to work in a very expeditious manner. In a short time he had proceeded so far that he desired the sitter to look at what he had done, but though Van dyck seemed much pleased, he told Hals that such work seemed so very easy, he was persuaded he could do it himself. Immediately he took the palette and pencils, made Frank sit down, and spent a quarter of an hour in painting his portrait; but the moment Hals cast his eyes on it he cried out in astonishment, 'You must be Van dyck or the Devil!' The two painters immediately embraced as old friends, and continued ever after upon terms of the most familiar friendship." The portrait of Van dyck by Hals, painted at this sitting, would be a proper companion to the present

#### 41 St. Roke . . . . . J. VERELSTRA.

This is one of those old devotional pictures patronised by the ancient monks, and which excited the revival of the Arts in Italy. The Saint is represented in a landscape conversing with the Divine Being who appears in the regions above. The boldness of this introduction of the Creator on the same cannot be denied, neither can it be said that the artist has not adequately sustained the dignity of his subject. There is a sublime and sacred character in the composition worthy



of the School of Naval, a high finish, and collects a  
of colouring.

## 42 Spectral portrait of a Spanish Ovambo. 11249a.

A fine Castilian portrait with all that breadth and balance, and perfect skill in colour, for which the Master stands unrivalled in his school. It is impossible to look upon this picture without being reminded of the celebrated equestrian portrait, by Van Dyck, of Charles the First, and it is by no means improbable, that that illustrious painter saw this composition in 1624 at the time of his designing it. The same hand and style manifest themselves in this production as in the portrait of Don John of Austria No. 51; and in the treatment of the subject there is the same lofty bearing, the same easy dignity, and the same force and nature. The cavalier followed by a suri, and accompanied by his favourite dog, who is actually leaping out of the canvas, seems to be taking his departure for the chase. He is in the act of saluting another party not on the ground probably for the same purpose. The horse is admirably drawn, full of life and spirit.

43 Inuretia . . . . . 10

It would be difficult, through so poor a medium as the pen, to do justice to the merits of this extraordinary and sublime production. The fatal blow appears to have been just struck, and the moment selected by the Artist is that at which the victim of self-destruction sinks under physical exhaustion, and loses all external senses of the world and its wrongs. The head is thrown back exposing the throat, nose, bosom, prominently to view. The arms are extended as by the movement of a falling person instinctively grasping at some object to hold by, the fingers separated, and to their extremities glowing with a rich ruby tint—an appearance well-  
edged to be artistically true, and consequent upon the rush of blood which follows any sudden stoppage of the circulation. The mouth is sweetly open, and in a manner which bespeaks the inability of the passer again to close it. The eyes are all but closed in death. All the loveliness of living Beauty still animates the person of the expiring victim. There is a truth and perfection in the uncovered bosom, which Art cannot surpass, and Nature even seldom reveals. The flesh tints, and that wonderful chiaro-scuro which enabled



the Master, by an infinite variety of lines of various degrees of light, to give a perfect rotundity without the apparent aid of shadow, are here conspicuous in their excellence. There is a wondrous and charming vitality in the chest and neck of Isabella.

Edmund Burke in the following illustration of his theory respecting "gradual variation," \* must have had this picture in his view: "Observe," says that eloquent writer, "that part of a beautiful woman, where she is perhaps the most beautiful, about the neck and breasts; the smoothness; the softness; the easy and insensible swell; the variety of the surface, which is never for the smallest space the same; the desultory rise, through which the unsteady eye glides gently, without knowing where to fix, or whether it is carried, - is not this a demonstration of that change of surface, continual and yet hardly perceptible at any point, which forms one of the great constituents of beauty?"

The draperies are nobly designed, and coloured with exquisite taste and judgment, so as powerfully to aid the general tone of colouring and character of the composition.

The following allusion to the powers of Coreggio, by the great Fuseli, seems so applicable to the subject under review to be omitted:-

"Another charm was yet wanting to complete the round of art-harmony. It appeared with Antonio Belli, called Coreggio, whose works it attended like an enchanted spirit. The harmony of Coreggio, though assisted by exquisite lines, was entirely independent of colour: his great organ was chiaro scuro, in its most extended sense. Compared with the expanse in which he floats, the efforts of Leonardo da Vinci are little more than the dying rays of evening, and the concentrated flash of Giorgione, discordant abruptness. The blood central light of a globe, imperceptibly gliding through bold dark-tints into rich reflected shades, com-

\* Treatise on the Sublime and Beautiful. Sect. XV.



posess the space of Coreggio, and affects us with the soft emotions of a delicious dream."

Omitted

44 The Crucifixion . . . . . BARTOLUZZI. MANTUA.

45 Bapt of Dejanira, & Perseus & Andromeda, RUFFINELLI.

A pair of miniature compositions, executed upon copper, and in the pleasing style of the Master.

46 David with the Head of Goliath . . . . . FARNEGIANO.

Here we have this celebrated Painter in his grand style. The youthful victor is represented with a leopard's skin about his loins, bearing the grisly head of the giant upon his shoulder. In one hand he carries the sling from which the destructive missile was hurled with such deadly certainty, whilst with the other he bears up his gory trophy. The wound in the forehead is seen, and the pallor of death spreads itself over the ghastly features of the severed head of the giant. A divine expression seems to animate the countenance of David. Le Brun, the well-known French connoisseur, considered this picture as the production of Coreggio; a close inspection, by the best judges, on this side of the channel, has pronounced it as more properly attributable to Farnegiano. The coloring is of that sober character so well suited to the subject: a voracious glare of colour would have been sadly misplaced in a composition of this kind.

47 Noah discovered by his three sons in a state of abjectness. -- VERASQUEZ.

A grand specimen, in the historical line, of this great Master. The first care of Noah, having survived the destruction of the whole human race by water, was to plant a vineyard, and, introducing a new liquid, a kind of antidote to that of those dire effects he had witnessed so much, tried



the first experiment of its powers upon himself, and for a while he crowned in the bowl all human care and vexation of spirit. One of his sons, Lam, makes an irreverent jest of his aged parent in his state of temporary stager. His other sons, Shem and Japheth, cover their father with a garment, and in the composition before us are evidently rebuking him for his levity. The venerable patriarch, the regenerator of the human race, has made a couch of the bare ground, and has his cup and his tankard beside him. The same characteristics of vigorous conception in the design, splendour of colouring, and breadth in the execution, already observed upon as the attributes of the master distinguish this rich and classical composition. The cold tones of the sky form an effective contrast to the bright and warm colours which prevail in the picture. It will be observed that the whole party are attired in the Spanish costume, an anachronism which probably does not exceed the just limits of a painter's licence. The subject was painted by Velasquez during his visit to Italy. It was brought to England from Florence.

#### 43 Christ Bound

LEONARDO DA VINCI.

This picture is painted almost entirely in shadow. The strong light which proceeds from the glare of a torch, is in the centre, and falls with great propriety upon the figure of Christ. In the face and figure of the Redeemer, the painter has embodied all the sublimity of expression which we are accustomed to connect with the idea of the divine original. That perfect equanimity of temper, and resignation to his fate, which distinguished the Son of God in this trying moment, are here admirably depicted. He turns to the scoffers and mildly rebukes him in words of divine wisdom, unmoved by anger at his wrongs, and mindful only of his great task upon earth to instruct and correct what is evil in others. Nothing can be finer in painting than the contrast which the unperturbed demeanour, and dignified serenity, of the Saviour presents to the storm of malignant passion that rages around him.



49. Salmaia and Hermaphrodite . . . . . 1800-1810.

The fabled son of Mercury and Venus is bathing in the transparent fountain obviously unconscious of any other presence in the retired scene which he has selected. Salmaia lies in slumber upon the bank. With one arm she gently removed the impending branch of a tree, which, whilst it partially impedes her view of the object of her adoration, serves as a screen for herself. The outline of her figure as she lies extended upon the ground intuitively matching the clarish youth, combines all that is poetically lovely in the female form. The ideal grace, which in all subjects in which the nude is freely introduced, so peculiarly distinguishes the Italian from the French and Dutch schools, may be favourably remarked in this pleasing composition. The colouring is in the Titian school, harmonious and natural; and the prominent lights are disposed with singular judgment and felicity. The landscape is an excellent keeping with the subject, and the whole composition breathes a classical and poetic spirit.

50. The Hope of Europe . . . . . 1800-1810.

The subject of this picture is treated in a manner highly poetical and pleasing, and the landscape portion of it, in feeling as well as in brilliancy of tone and graceful drawing, bears strong resemblance to the compositions of the great Claude. The fair Europa surrounded by her attendants, who present to her flowers gathered in various parts, is seated upon the seductive animal, and, according to the fable, is to bear her through the flood. One of her attendants is about to place upon her head a floral crown; others bear baskets about the breeding animal. Some little whetted cupid are running the bull, others are sportively engaged in reining in a goat, upon which one of their companions is mounted en cavalier.



Female figures in the foreground are occupied in turning  
into wreaths flowers, which elsewhere in the middle distance  
are calling. Above the head of the centre group rises a  
cluster of trees gracefully pencilled, and coloured with  
great force and sweetness. Concealed in the foliage is  
Mercury, who seems to superintend the furtive exploit of his  
master. The dark blue ocean extends itself to the distant  
horizon, as far as the eye can reach; and a back ground  
rising to a gentle eminence, crowned by clouds-like build-  
ings with a bright azure sky, complete the picture. Taken  
altogether, this is a classical and fascinating composition,  
with an unusual brilliancy and solidity of colour of which  
few pictures can boast. The figures are gracefully design-  
ed and coloured in the impasto of the style of Sir Joshua.

51 A whole-length Portrait of Don John of Austria. VELASQUEZ.

*later L. Mortimer*


This portrait represents the Prince in a suit of armour,  
equipped for the field of battle, in the midst of which he  
stands in the attitude of command. His dress is eminently  
picturesque and characteristic. On his head is a broad  
black heater, shaped in military fashion, with a bright  
carmine plume which droops upon the shoulder. From the  
neck, covering a good portion of the chest and shoulders,  
hangs a lace frill of rich and curious workmanship, the  
lightness of which is in powerful and pleasing contrast  
with the steel corselet upon which it rests. The same  
remark will apply to the light and elegant scarf with which  
some "lady love," as was wont in the days of chivalry, has  
adorned the manly form of the warrior. The rest of the  
figure is steel clad, with the exception of the legs  
below the knee, which are closely embraced by thick leather  
hose. The attitude is one in which military ease and a  
dignified air of command are happily blended. The right  
arm is extended, pointing to the lines of the enemy,  
against whom the army under the orders of Don John are  
seen in the middle distance carrying on offensive opera-  
tions. The left rests upon the hip near the hilt of  
the sword. A fine soldierly countenance, an expansive  
forehead, with an open intelligent eye full of meaning,  
and a mouth which seems about to speak, distinguish this  
performance of one of the most powerful masters that ever



wielded a pencil. In this production, the art of portraiture seems to have been carried to its utmost limits. The Spanish painters were indeed, a race of giants in their art. Grandeur of conception with a corresponding power of execution, distinguish all the works of the Spanish school. Velasquez had so wonderful an eye for colour, both in colouring and chiaroscuro, that he could bring his portrait nearer to the living model than any of his compatriots, and many anecdotes are recorded of his successful imposition of the image for the original, when he was disposed to be inamorous with his friends. In the present instance the steel clad warrior seems actually starting from the canvas. The Master possessed the singular art of giving motion and life to whatever he chose to make the subject of his pencil. His armour is not merely a piece of immediate mechanism made up of a series of metal plates, it possesses the true reality of the living body beneath it. The huge glove on the right hand of the portrait here has evidently a living hand within. There is no stiffness; neither is there any straining after individual effects; nothing is brought prominently forward in detail; but the whole picture is composed with an eye to its effect as a whole. This, which is a primary quality in an Artist, was a chief excellence in Velasquez. He did not put forth his powers in any one branch of his art at the expense of any other, but being equally skilled in drawing, colouring, and designing, employed all in good keeping with each other, and subordinate to the main object of his work. Thus had his productions so much the air of nature. He was, however, no timid copyer of nature. Confidence in his own powers gave him a boldness for which his compositions are never able above all others. He greatly indulges in a rich and lively tone of colour, his works possessing an eclipsing splendour, which render the near approach to them of the works of other masters, not always desirable.

Don John of Austria was the natural son of the Emperor Charles V. He was a most distinguished commander, and was appointed Governor of the low Countries on the part of Spain during a period of great troubles and warfare. He conducted several sieges in person, and riding from the park of artillery in the middle ground, it seems to have been the pleas-





ure of the painter to represent him as engaged in directing operations against some of the numerous fortresses which he subdued. In person he is said to have resembled his father, and in persevering activity and military enterprise, to have equalled that extraordinary Potentate. He fell a sacrifice to the arduour of campaigning in the 32nd year of his age, being carried off after a few days illness in his camp before Namur.



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